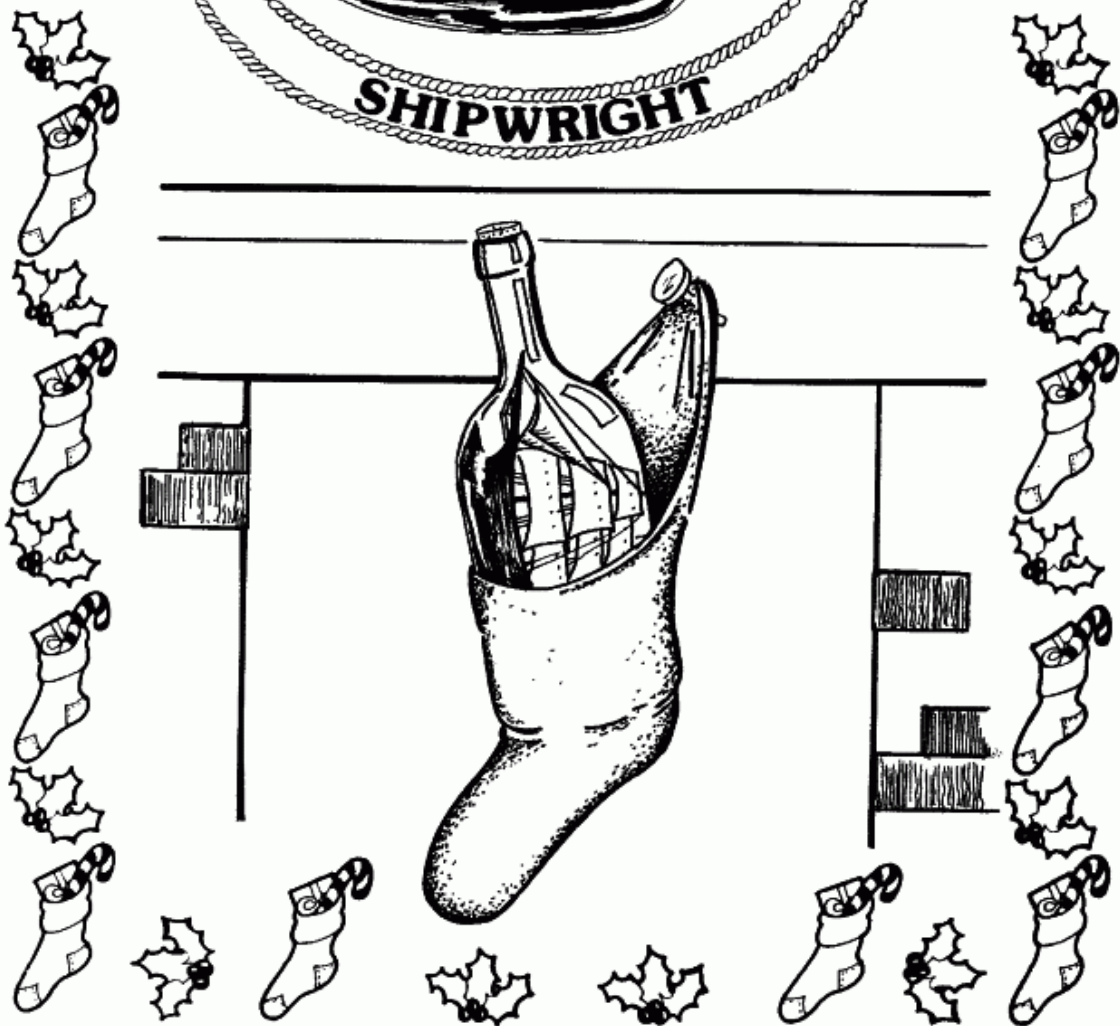




1993-4



THE JOURNAL OF THE SHIPS -IN-BOTTLES ASSOCIATION OF AMERICA

# The Bottle Shipwright

**THE BOTTLE SHIPWRIGHT** is the journal of the Ships-in-Bottles Association of America. Production and mailing are handled by unpaid volunteer members of the Association. The journal is published quarterly and is dedicated to the promotion of the traditional nautical art of building ships in bottles.

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George Pinter has a few original unfolded/stapled copies of the 10th Anniversary cover-suitable for framing-available, at the cost of \$25.00 per each which includes shipping/handling. Write to George at 199 Elm Street, Halifax, Ma. 02338.

# The Bottle Shipwright

Volume 11 Number 4.

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FROM THE MEMBERS  
FROM THE EDITOR  
LET GEORGE HELP YOU DO IT.....George Pinter

ON THE COVER - A Pinter Holiday Cover.

BACK COVER - USS KIDD Nautical Center.

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THAT IS ALL!

...ATTENTION ON DECK! THIS IS THE CAPTAIN!!

First off, I want to wish each and every member and his/her family SEASONS GREETINGS and a HAPPY NEW YEAR.

The new year holds the promise of good things to come in the form of a Conference at The Ships of the Sea Museum in Savannah, Georgia in June.

I hope to see many of you there.

Welcome aboard to all of the new members.

We are happy that you have joined us and we look forward to hearing from you and seeing your work through our Journal, THE BOTTLE SHIPWRIGHT. Or better still in Savannah.

I have more to say, please turn to letters from the members.

HIT THE BOTTLE

*Jack*

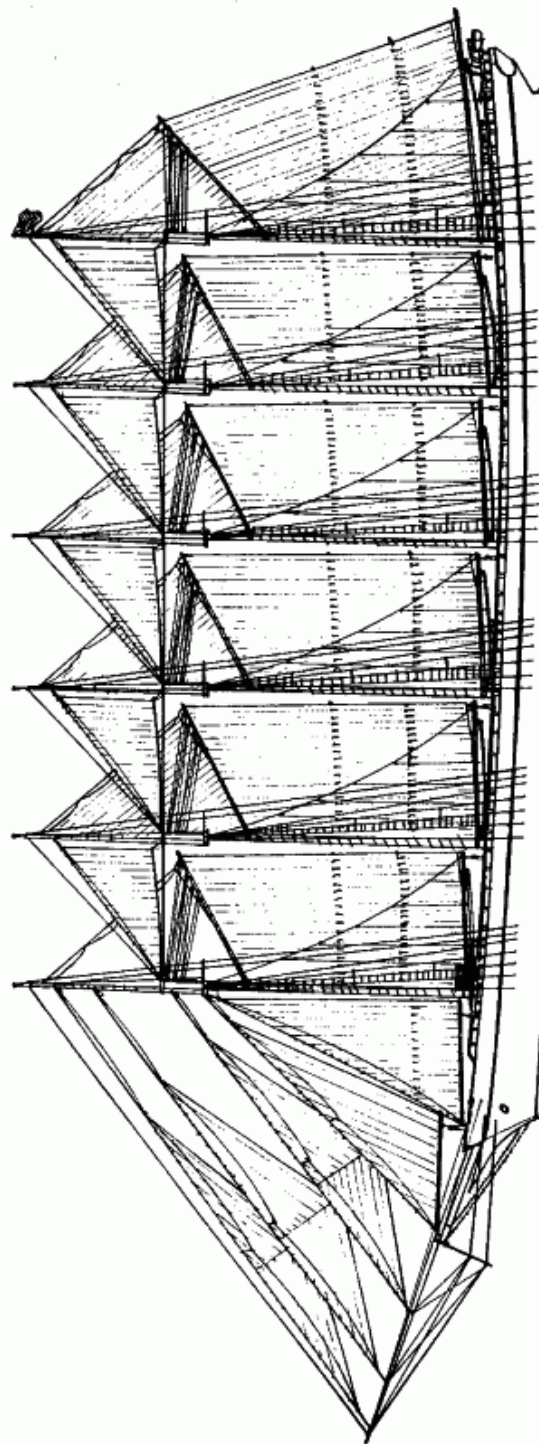
Ray Handwerker

Well it's that time of year again, so let me start by wishing all of you the most HAPPY of SEASONS GREETINGS and a happy, healthy and prosperous of new years. May 1994 be everything you want and hope it will be. And to all of you that helped with your articles and photo's make the Bottle Shipwright a success for another year--My Personal Thanks. Now- work is proceeding on the up-coming conference in Savannah. You should be receiving registration forms with the next issue.

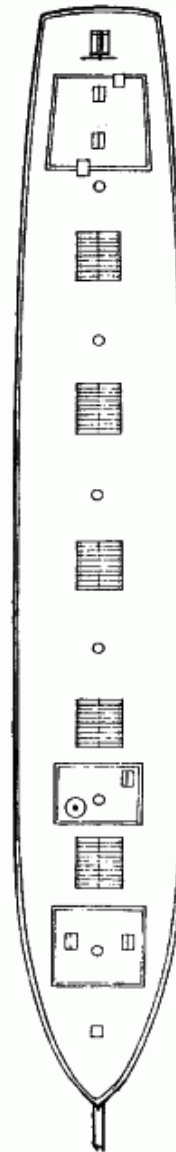
Now lets refill those bottles.



Six masted schooner  
ELEANOR A. PERCY



V.L.-91



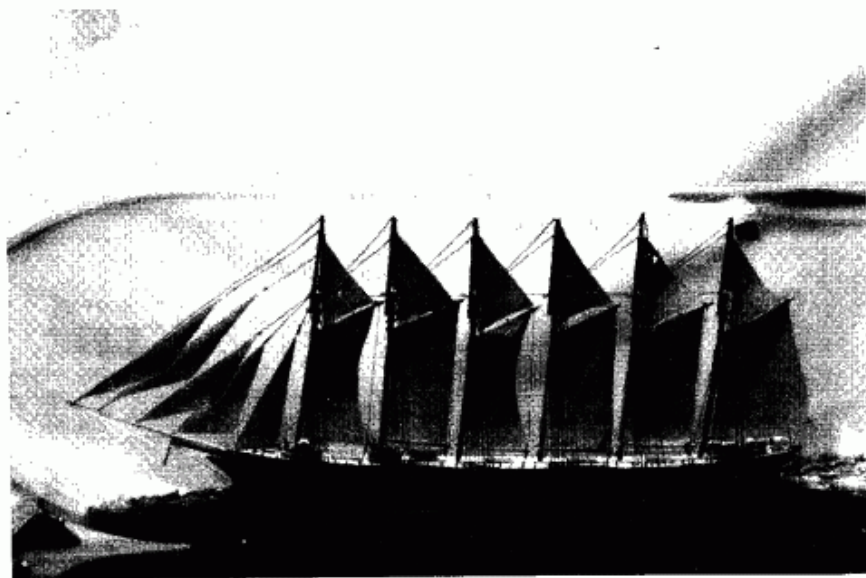
### Six masted fore-and-aft schooner ELEANOR A. PERCY

She was one of the largest wooden ships ever built, and the fourth largest schooner. She was built in 1900 in Bath, Maine, for the trade along the US east coast. In 1916 she was bought by the Norwegian company Thv. B. Heistein & Sonner of Kristiansand, thus becoming the largest Norwegian schooner as well as the largest wooden vessel ever.

She foundered in the North Atlantic in December 1919 during a violent storm while bound for Copenhagen, Denmark, with 5800 tons of South American grain. Of her crew of seventeen only five were saved. Her logbook drifted ashore in Ireland and was found two years later.

Length: 323,6 ft      Beam: 50 ft    Depth: 25 ft  
Tonnage: 3401 gross, 3062 net, 5800 dwt

Hull: Black with white trimmings and white rail and stanchions, coppered bottom  
Masts and spars: Oiled wood with white doublings and tips  
Deck houses: White with wooden roof  
Hatches: Grey or green  
Boats: White



The ELEANOR A. PERCY by Vidar Lund. 1991.

## THE SHIPS-IN-BOTTLES ASSOCIATION OF NORWAY CELEBRATES ITS 15TH ANNIVERSARY

By Vidar Lund, Oslo, International Secretary of the *SIBAN*

By the 1870's Norway had the third largest merchant fleet in the world, and it is not strange that in a truly maritime nation like Norway the tradition of building ships-in-bottles was carried on in spite of the fact that the commercial sailing ships were gone forever. But the builders gradually had become fewer and very old, and they were reluctant to share their knowledge with other people. Because of that there was a danger that this old art would come close to extinction.

During the 1960's, however, there was an increasing interest in various traditional arts and handicrafts, including building ships-in-bottles. The first organized classes in Norway were started in 1972 and have been going on since then. Thus there has been an ever increasing number of new master-builders.

The Ships-in-Bottles Association of Norway was founded in December 1978. Our philosophy is to develop our art in accordance with the traditions of the old days. We feel our task is to carry on the traditions in the spirit of our forefathers to the best of our ability by using only natural materials, building the hulls and inserting them into the bottle in one piece, folding the masts by means of a hinge at the foot of the mast etc. We do not feel that these self-imposed restrictions prevent top quality work, as the results have shown. Aside from any technical problems the real challenge is to recreate the proper atmosphere and feeling in our work to give the ship her "soul".

This is dependent upon knowledge and experience, and those of us who have sailing ship experience do our best to share it with others. In Norway we are in the lucky position to have several sailing ships, large and small, open to ordinary people, with which we can sail and gain such experience. The building of realistic bottle-ships also requires good plans, of which we are lucky to have plenty.

This year our association is 15 years old, and as fresh as ever. We have meetings twice a month at our club room at the Norwegian Maritime Museum in Oslo. We have a permanent exhibition at the museum, and are taking part in shows, our work is highlighted in newspapers and magazines, radio and TV programs, and we keep contact with our friends and colleagues all over the world. We have, of course, taken part in international exhibitions and have arranged studytrips to maritime museums in Norway and abroad. We continually run classes in cooperation with various organizations. We supply able instructors, materials, documentation and tools, while they keep the rooms.



# HOLLAND

## A "CARAFOLOGIST"-s GRIPPER.

The late Jack Needham called us "carafologists" and the tool, that I will describe below, is one of the finest "carafology"-tools that we have on our work bench.

First of all we collect the needed parts. Most of it can be obtained with no problem.

1. a piece of copper tube, diameter 3.5 mm, length approx. 200 mm.
2. one bicycle wheel-spoke, that fits in the above tube.
3. a piece of copper tube,  $\varnothing$  2 mm, length approx. 200 mm.
4. copper wire that fits into the 2 mm tube, length 100 mm.
5. An American cent, or an English penny or some other small coin.
6. The lips of an old 4.5 Volt dry-cell.
7. One or two metal springs from old ball-points.

First of all we drill a 3.5 mm hole in our coin. Put the copper tube into the hole and solder these pieces together. Now place the thin tube against the thicker one and solder them together. Make the two tubes exactly the same in length. Cut the lips of the dry-cell into the models shown. One piece is soldered to the tubes. Drill holes into this piece so that you can see through the tubes. The spoke and the copper wire must be able to pass through the holes.

Put the spoke and the thin wire into the tubes and let them protrude for about 30 mm. Now solder the other lip to the wire and spoke.

When you push the spoke fully into the tube, the two lips should practically cover each other. If not, carefully sand them down to size.

From your coin the threaded end of your spoke will protrude. Put one or two of the metal springs over the end and fix the nut on the threading.

If you have followed the instructions well, your gripper must now work.

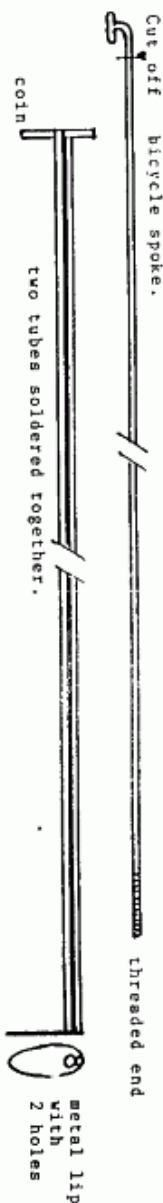
You can clamp small items between the lips and then work within the bottle.

Lots of success with your new tool!

Bob de Jongste,  
the Hague,  
Netherlands.



this part is made of the lips of a dry cell.





### A ROLLING BOTTLE.

If you have finished a ship in a bottle and everything seems to be shipshape, then you suddenly discover that the bottle has a tendency to roll, so that your sea is halfway up in the sky.

There are many ways to remedy this problem, but I would like to draw your attention to the mooring-post. This gives a nice support to your bottle.

I use a piece of wood of approx. 14 x 14 x 120 mm. The three legs are made out of 10 x 5 mm wood.

The body as well as the three legs are black. The head is white.

It is not very difficult to make a seagull.

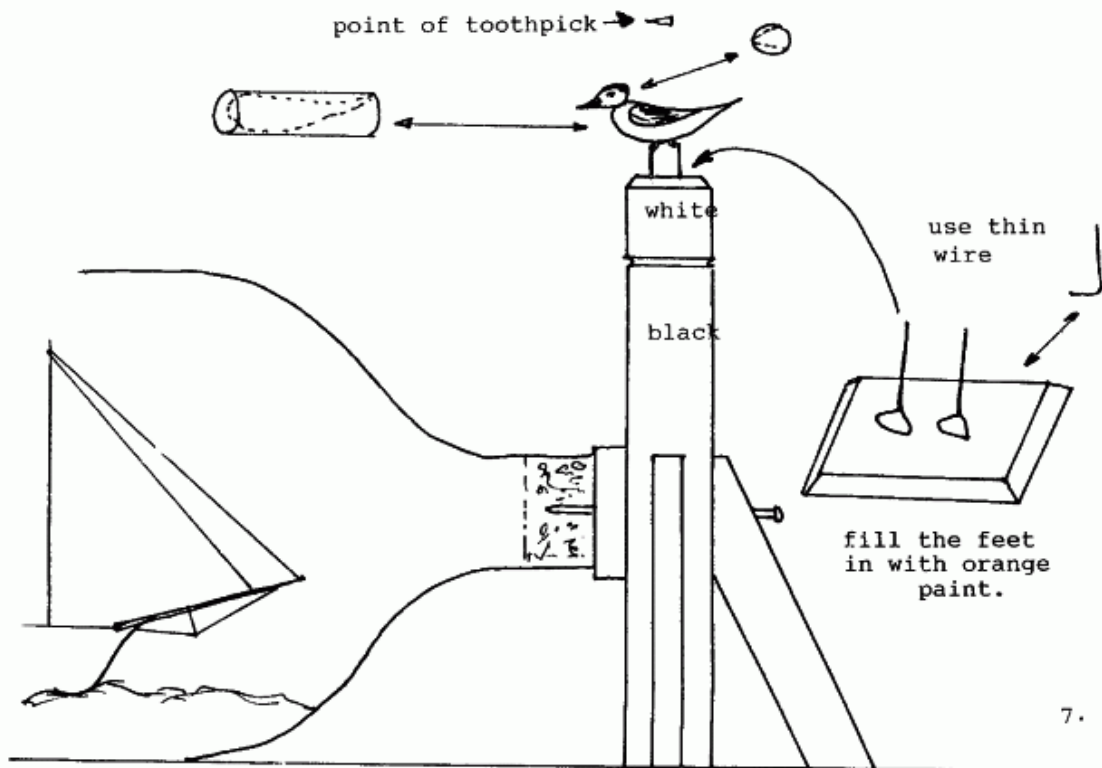
The main problem is fixing the legs to the head of the mooring-post. I did it by means of a steel pin in the triangle of the foot. Later the triangle was filled in with orange paint, which also nicely covered the head of the pin.

To fix the mooring-post to the bottle I use some glue, but to make certain that the two items do not fall apart some day, I drive a steel pin through the mooring post into the cork. Make sure that the pin doesn't protrude from the cork.

I wish you success!

Bob de Jongste, Netherlands.

PS. Just have a look at page 7 of "The Bottle Shipwright" 1993-2.





THE PREZ SEZ: (continued from pg.1)

Mention of THE BOTTLE SHIPWRIGHT stirs a more serious note. Our Journal is the thread that holds the SIBAA together and without it we would all be building SIBS as "loners" as many of us were, before the SIBAA. We almost lost it a few years ago due to a change in publishing staff. But Ray Handwerker with absolutely no experience in editing, or publication production took on the job BECAUSE NOBODY ELSE WOULD. Don Hubbard, past president of SIBAA, ex-producer of THE BOTTLE SHIPWRIGHT and current Treasurer and Membership Chairman stayed on to back up Ray. These two men receive NO income from their efforts and they spend an inordinate amount of time and their own resources on the Journal, with NO help and NO sophisticated production machinery, while managing their personal lives. When THE BOTTLE SHIPWRIGHT is delayed, it often releases a flood of vituperative mail on the heads of Ray and Don. This is un-called for and un-fair. Put yourself in their places. Try a little patience and consideration. They are doing the best that they can.

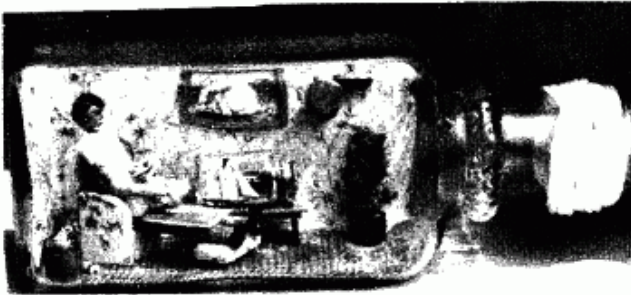
*Jack*

The new members we welcome aboard with this issue who have some experience are definitely in the majority. TIM CONWAY of Highland Park, New Jersey built them as a kid and is now getting back into the hobby. RALPH O. BROWNING of Baker City, Oregon has built some kits and is now starting to scratch build. JOSEPH PRIEST of Glendora, New Jersey is busy with fishing boats in bottles. GLEN A. ROGERS of Bangor, Maine has been building ship models for 27 years, has done some SIBS for friends and is currently focusing on early sailing ships from the New England area. New to the hobby, but with at least two or more SIBS completed are RUSSELL WRIGHT of South Lake Tahoe, California and RALPH E. SPRAGUE of Morehead, Minnesota. And DAVID C. YOUNG of Evanston, Illinois is working on his first a two master in a miller high life bottle. DAVID S. LEPPERT Jr of Norman Oklahoma is poised to start on his first. (David, these cold Oklahoma winters are a great time to start). ANGELO CASALE of Brooklyn, New York did not mention any experience in his letter, but did credit a meeting with Nelson C. Heddle Jr at South Street Seaport for peeking his interest in SIBS. And last but by no means least ANERI ART of Bairiki, Tarawa, Republic of Kiribati, is now a member thanks to the thoughtfulness of RUSSELL ROWLEY who has given a gift subscription of THE BOTTLE SHIPWRIGHT to them. I hope we will be hearing from them soon. WELCOME ABOARD and SEASONS GREETING'S to all of you. And once again !- I can't publish photo's and articles you don't send.

In the last edition on page 8, I featured some of David Smith-Denny's Works. Here are a couple of the others he sent in.



SWIVEL-BUTT.  
An oceangoing tug. One of 6 that David built during his Service Boat period.



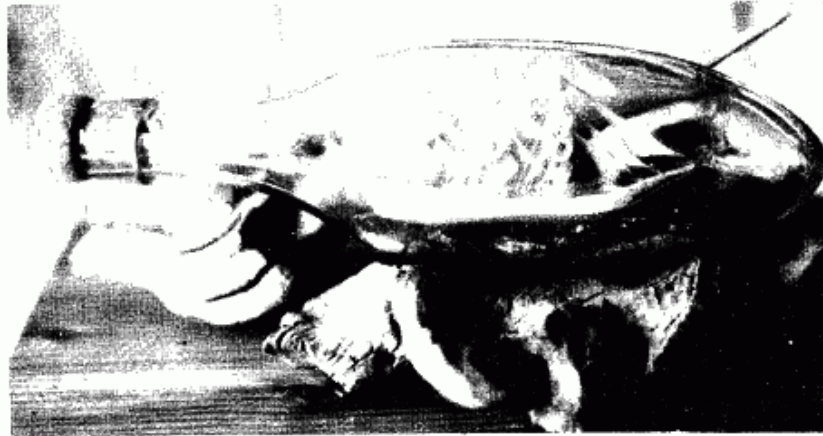
#### THE RETIRED CHIEF.

This model was presented to a friend of David's who retired after thirty-five years in the Submarine Service. He is holding a box of potato chips and has a cup of coffee in one hand. His Khaki hat is hanging on the wall and the blue container by his chair is overflowing with Budweiser cans--empties.

There is a ship in a bottle on the table with lighthouse. This model was David's last effort for 1991. Thanks for the photo's, David, am looking forward to the article you wrote of.

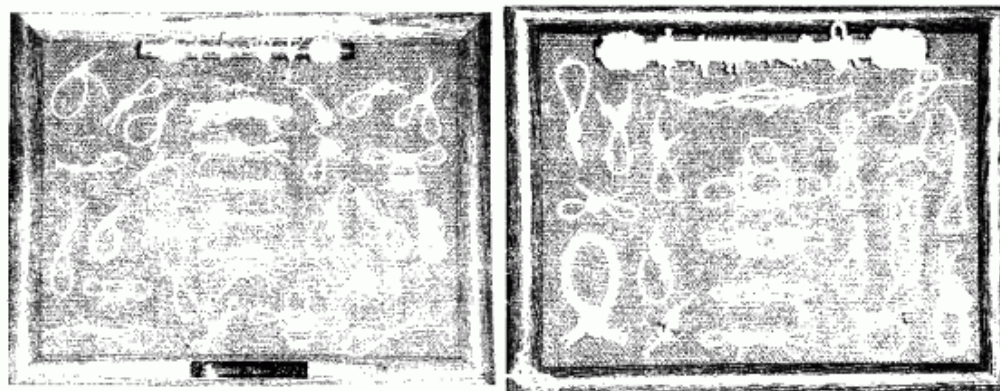
GEOFF SMITH of Western Australia, sent in the following photo of an old "torpedo bottle" of the type that was used in Western Australia in the early 1900's for soda water. And to quote him "likely came from the Ross Family Mineral Waters of Belfast in Northern Ireland. The idea of the point being, the bottle could not stand on upright so the contents kept the cork moist and swollen. Later bottles had marbles and gas injected. Thanks Geoff. By the by, you didn't mention the name of the ship. Will do the one found on the wreck of the "Batavia" in the next issue.

Nice piece of  
driftwood  
Geoff.



STEVE WILSON of Sacramento, California sent in the photo of his rope work. Steve-would love to have you at Savannah for a demo of this. and thanks for the unique key chain. Shouldn't lose my keys with this one. A conference in California sounds good to me if we can find someone willing to set one up. Possibly for 1998. Anyone interested in a lot of volunteer work ?? Right now we are committed to Savannah 1994, and have a tentative Baton Rouge at the Kidd Museum for 1996. I will help all I can with hints and tips, do's and don't's.

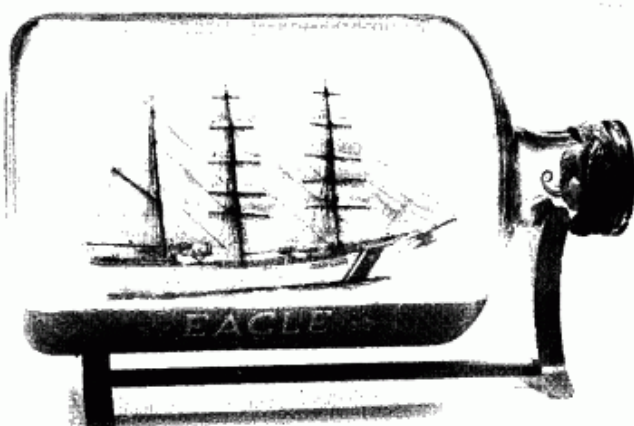




Interesting and beautiful work Steve, and no the weather here has not improved, just gotten cold. Need some rain too, lake is down 6 feet. WILLIAM MARKER of East Rockaway, New York sent in the photo's below. Left: "Bluebird " a scratch built model of his 1972 Continental Sovereign Sloop. Note Aluminum Spars and Stainless Steel Rigging. Right: The Yacht " America " 1st. America's Cup Winner. Took him 100 hours to build. Bill-I hope my letter helped with some ideas as to bottle sources.

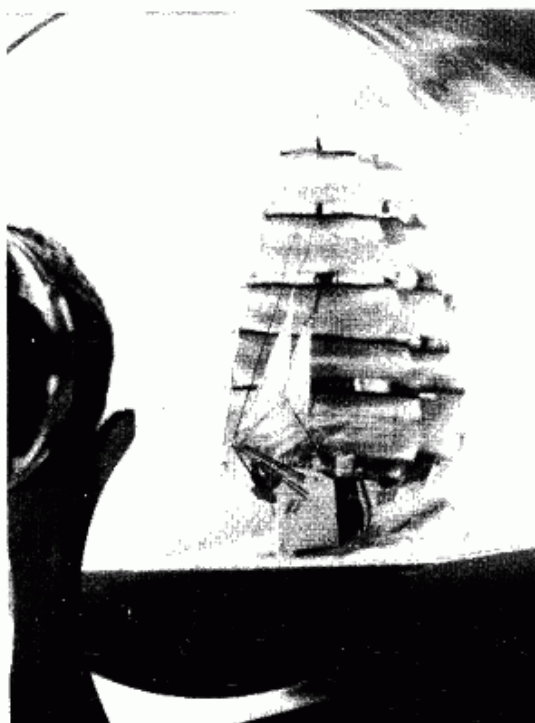






Gilbert Charbonneau of Edgecomb, Maine, and his latest effort the USCG "Eagle". He is now working on the 1851 "America" at 20'=1". He has also been asked to speak at the U.S.S. Constitution Museum Guild the 1st of February. I am sure you will do us proud Gil. and wasn't building a house fun?

Photo's by;  
Dennis Griggs.



## DETAILS

by Bill Westervelt.

A short discourse on various woods is probably in order. Almost any wood can be formed into a hull with enough patience. Due to their individual properties and peculiarities, some woods better serve our purpose. Try to have the grain running parallel with the hull. The main wood I use is holly. Others are teak, mahogany, basswood and pine.

I know some of you use balsa, but I have never gotten the feel for it.

Holly will take very fine detail when carving, has minimal grain, gives sharp clean edges, doesn't readily split, and sands to a smooth clean surface. It does require sharp tools and being almost white in color, requires a stain or paint on the deck.

Now--getting back to the full hull. This will require that you have a set of plans reduced to the exact size needed. Lift the contour lines for the various frame stations, make templates to suit, and then work your model to fit these templates at the proper frame stations.

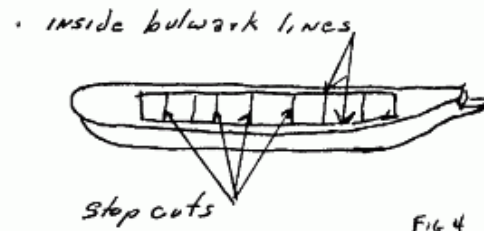
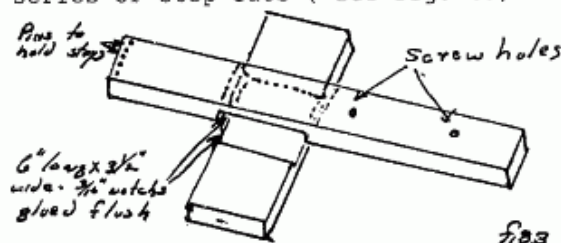
I've only make one model like this and was not too comfortable with it. It is a long process to get everything right, but it does produce a good looking model.

SHOP TIP. to help with the concave contours of the model, use a piece of 1/4" dowel about 2" long, cut a piece of garnet paper to wrap around it one time and glue in place. This makes a dandy sanding block.

With the waterline model, you can build from photo's, plans, or sketches as you only build what you see. I use a template and/or sketch in the outlines I want to work to. Going to the jig saw I'll cut away the excess stock to within 1/16th" ( save the scraps to use for making deck furniture ). First cut would be the sheer line, then the port and starboard out lines. This leaves the fourth side of your block as the bottom and it's a flat finished side. Many times I use a 5" sanding disk in a 1/4" drill motor and rough it in almost to the lines. One more " Tool " I use is a stand to hold my model on. It is simply a cross made of two pieces of stock 3/8ths" thick and 1 1/2" wide (see fig.3. ). This also serves as a painting and rigging stand. Two 1/2" #10 wood screws attach the model to the stand making the whole assembly easier to handle. Following your plans, draw the outline of the inside of the bulwarks on the top of your model approximately 1/32nd" in from the outside. Use a # 11 blade to incise these lines to a depth of about 1/16th " ( see fig. 4.). To produce sharp corners, start your cut at the end of each side at the corner and with a steady hand follow the line to the center of the hull, then turn the model around and repeat.

Always cutting toward you, but keep your fingers out of the way in case you slip. Don't try to do it all in one cut. Several repeated cuts will get to the depth you want with fewer slips and you will be able to maintain better control of the knife.

Using a flat straight chisel, press down athwart ships to make a series of stop cuts ( see fig. 4.)



## DETAILS

by Bill Westervelt.

You've decided which ship to model. You've done your research ie; plans, drawings, pictures. Access to a copy machine with a capacity for reduction will help reduce your plans or drawings to the exact size you want. By making two copies of the finished size, one can be cut out and used as a template to form the hull. Two ways to make a hull are;

1. build it plank on frame. or plank on solid hull.
2. carve it from a solid block of wood.

There are two types of model to choose from;

1. a full hull model, to be mounted on pedestals.
2. a waterline model, to be set into a medium to represent the sea.

Having no experience with plank on frame models, I only mention that they exist, and I've seen several fine examples of them. There are some good books on this method, thru your local library or book store.

Now would be a good time to choose the bottle you intend to use for your model. It's dimensions will dictate the size of your model, and how you make it. The width of the hull should be slightly less than the I.D. of the neck of the bottle so it will pass through. The height or thickness of the hull should be 1/2 the I.D. of the neck or a little less to allow for deck houses, masts, etc. of the finished model. As is often the case with a full hull model, you will have to split the hull to allow the finished model to fit through the neck. ( see fig. 1. ) Also if your model has a wide beam in proportion to its length, you will again have to resort to a split hull. (see fig.2).

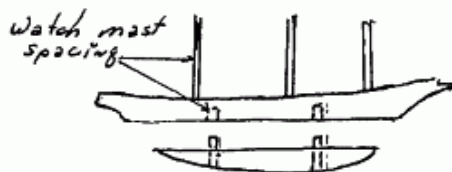


Fig. 1

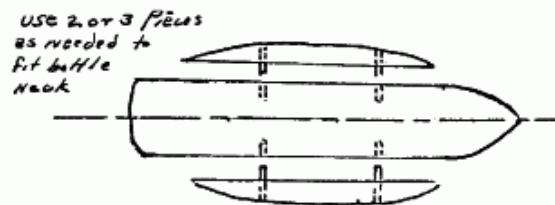


Fig. 2

To form the split hull, use two pieces ( height ) or three pieces (width) of square dressed wood and glue them together before you start to carve the hull. Use a white glue for this. After the hull is formed, drill two 1/16th holes through the bottom ( or side ) piece to the depth you want on the top/center piece ( see figs. 1&2. ). To separate the parts, place in boiling water until the glue softens and you can separate the pieces. Scrape and remove all the old glue ( easy with the sand paper, just enough to clean the parts). Make and install the dowel pins into the parts with the through holes, extending only enough to fit the depth of the blind holes. If needed use a little wood filler and sand paper to fair up the outside contours. I use the wood handle of a cotton swab sanded down till it measures .060". This assures proper re-alignment of the two/three pieces when assembled.

Using square dressed wood as opposed to sanded surfaces, assures the closest fit, with no gaps when re-glued ( hopefully ).

## DETAILS

by Bill Westervelt.

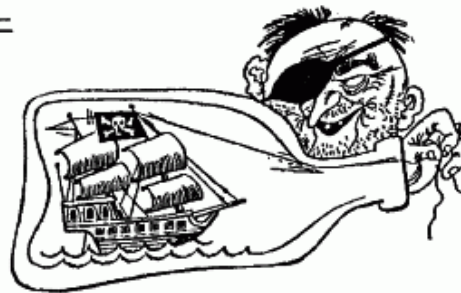
These will prevent some of the splitting problems that you don't need. Use a dogleg straight blade chisel to remove the unwanted wood. Use a little care around the edges and in the corners.

When you have reached the desired depth, still using the dogleg chisel, clean up and smooth the deck. Finish the deck and edges with rifflers and garnet paper. Use rifflers and emery boards on the inside bulwarks and bulkheads to finish.

Another way I have seen to create the same effect is to form the hull without the bulwarks and then glue wooden or plastic strips around the edge to form the bulwarks. I could never get these to fair up even with in-letting the hull for the strips.

REMEMBER---I NEED YOUR HELP... Send your ideas to Bill Westervelt, 2205 Green Haven Way, Hampstead, Maryland. 21074.

**B. DE JONGSTE**  
VAN HOORNBECKSTRAAT 13  
2582 RA THE HAGUE  
NETHERLANDS



THE BOTTLE SHIPWRIGHT

1993-2 page 7

Letters from the members

November 6, 1993

The ship in the bottle is the "MIDDELBURG" built in 1835.

According to VERITAS1846 the owners were Messrs. Van den Broeke, Luteyn and Schouten.

800 tons.

The ship is not mentioned after 1853.

In the stand I have mounted an antique pocket-compass plus two 150 years old gun barrels that came off an old shipsmodel.

Kindest regards,

  
Bob.



## MINIATURE SCALE DEADEYES

by Bob Esken.

Model ship builders scale is usually expressed as a fraction of an inch equal to one foot. For example ; one eighth inch equals one foot is expressed as 1/8 scale with the understanding that per foot is implied. ( please note ; the true scale ratio is 1/96.)

Scales of 1/8 and larger are usually the scales used when building historic sailing ship models for open display. However , for the "Ship-in-Bottles", shipwright, scales of 1/16 and smaller must be used in order to fit the model into the usually available wine or whiskey bottles. To the author these are sub-miniature scales , and at these small scales, deadeyes are extremely difficult to duplicate in order to preserve the nostalgic and authentic appearance of the shrouds and rigging.

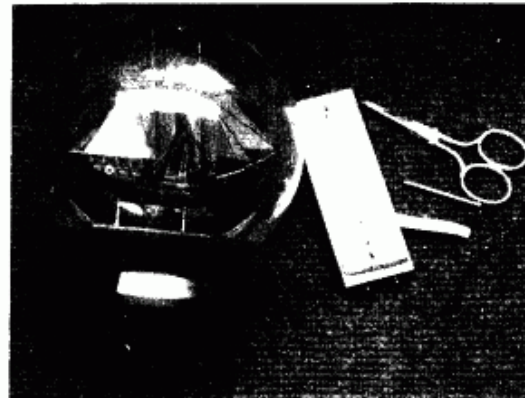
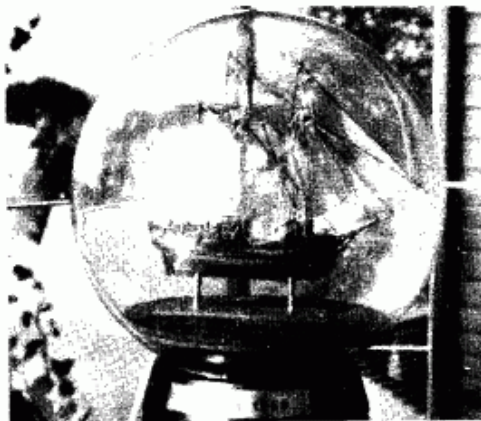
The following is a method used by the author for the 1/16 scale " Sultana " in a five (5) inch light blub ( see photograph ).

The full size 9 inch deadeyes at 1/16 scale are required to be .045 inch in diameter. A short piece of tubing having the required inside diameter is sharpened in a Dremel hand drill for use as a punch. Black craft paper folded several times, is placed on a block of wood, then the punch is struck a sharp blow with a small hammer to produce small black dots for use as deadeyes. ( see figure # 1).

A block of wood, approximately 1" x 3" , with a small riser block at each end was constructed for an assembly jig. Two nails of appropriate diameter are driven into the risers to act as a spacer for the two outside lanyards. The lanyard thread is then strung the length of the fixture and securely fastened to the nails driven into one end of the fixture. A paper template of the desired deadeye spacing is used to position each paper dot as they are glued to the lanyards. ( see Fig. #2.). Note: Titebond glue works well, allowing time for positioning of each dot, also a number of deadeye assemblies can be made at one time.

After sufficient time for the glue to dry, the lanyard string of deadeyes is removed from the fixture and each pair assembly is removed by trimming with a small pair of sharp scissors. ( see Fig. #3).

Shrouds are assembled from mast to hull in the usual manner preferred by the builder. A deadeye assembly is then glued to each shroud with the shroud itself acting as the third lanyard. ( see Fig. #4. ). At a distance of a foot or more, especially inside a glass bottle, the shrouds and deadeyes have a very realistic appearance.



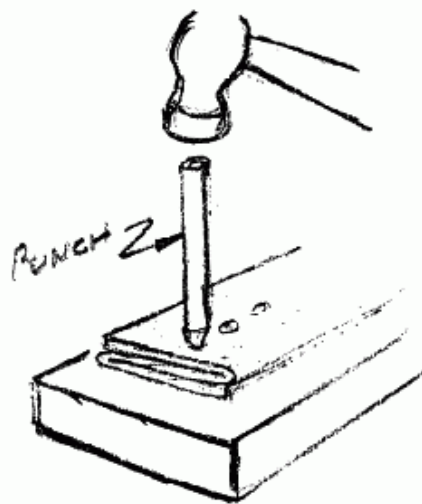


FIG #1

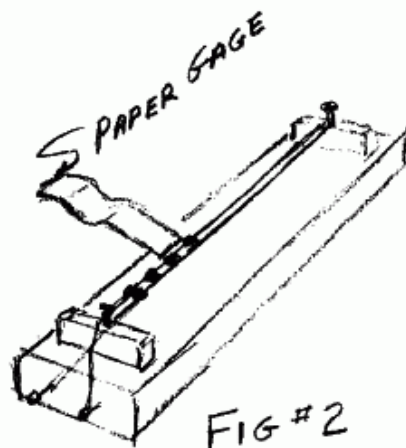


FIG #2

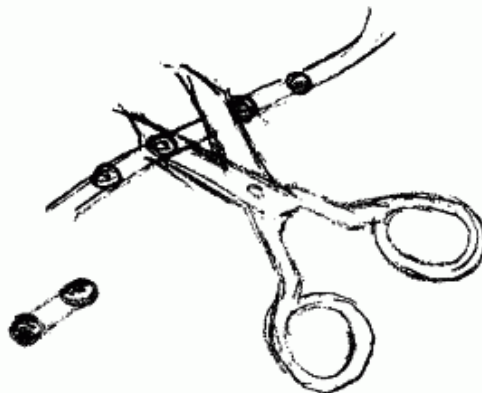


FIG #3

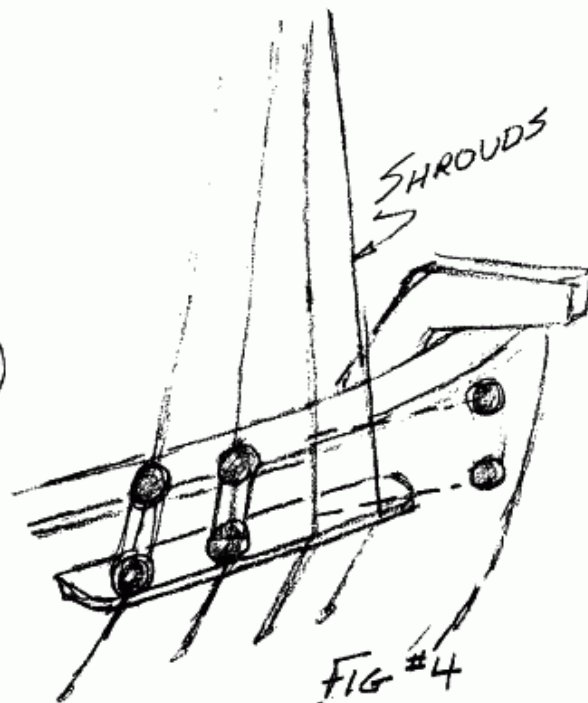


FIG #4



JOHN FOX III.

Was born on the shores of Lake Michigan, in Sheboygan, Wisconsin, in 1951. He lived and worked in Sheboygan until graduating high school in 1969. At that time he had plans to attend a technical college, but worked in a paint manufacturing plant for one year. He then attended United Technical Institute's Architectural Drafting course, in Milwaukee, Wisconsin. After graduating with a Certificate of Proficiency, he moved back to Sheboygan, where he worked for about two and a half years at Donohue and Associates, as a draftsman. ( Editors note; I will now let John tell the rest of his story, as he wrote it ).

About one year after tech school graduation I married my childhood sweetheart, Jane. And built the first model ship since my childhood days. It was a Revell's plastic kit model of the Constitution.

Due to our love of the area, which we frequently visited, and the availability of nursing school for my wife, we moved to Eau Claire, WI, in 1973. While my wife attended school I found a job working for the state as a draftsman for a seven county planning agency. I started working there as an entry level draftsman, and left after seven years as Graphic Coordinator. I learned an immense amount about various forms of printing and my work involved a lot of original graphic art. I became heavily involved in drawing pen and ink sketches of sailing ships, and built a number of them as models for my sketches. All of the models were plastic kits, as I was a little afraid of working in wood.

For the last few years I was working as Graphic Coordinator, I was encouraged by my wife and friends to do more of my pen and ink sketching on a professional level and sell my work. I also decided to take the plunge and work with wooden model kits, as my sketching demanded more detailed knowledge of the ships themselves. I became enamoured with working with the wood, as opposed to the plastic, and found that it was far more dimensionally stable and not nearly as difficult as I had imagined it would be to work with. During this time also, we found an ideal plot of land to build a house on and purchased it.

In 1981 I left my last permanent job, and with Jane moved to Rice Lake, WI. The move was partly to allow her to continue her education, and partly so we could be closer to our property. At this time I started Lothlorien Crafts & Design, which is my art and craft business. While working with the wooden models of old sailing ships I became so enthralled with the model building that I started building the models to sell, rather than just as models for my sketching work. I built a few kits, but found after my first endeavor, that scratch-building my models was far more interesting and I learned a lot more.

I spent the next five years or so attending Art & Craft Fairs all over the state, selling my prints and models when I could. My first exposure to ship-in-bottle models came when my wife brought home a book on the subject from the library. Her thinking was that because they were smaller and took less time to build, I would be able to sell them for less than the larger more involved models, and therefore perhaps make more sales. I was hooked immediately, and have been working with s-i-b's ever since.



ALL HANDS ( continued ).

My work with s-i-b models has continued, including a number of articles published in *Model Ship Builder Magazine* and *The Bottle Shipwright*. I did make some changes in my work, as opposed to more standardized s-i-b models, in that I prefer to show the entire hull of the ship being modeled. Since a lot of my work is with smaller ships, and mostly schooners and sloops, I felt that the part of the hull below the waterline was an important feature and should be shown. I also disliked working with clay or plasticine trying to make convincing water. This involved finding an alternative to the standard techniques I had read about, as I had to find a way to keep the working rigging lines hidden. Most of my s-i-b models look like standard static display models, only in a bottle.

In 1986 Jane gave me a birthday present which involved a 27 day tour of the East Coast, including the Tall Ship Parade in honor of the Statue of Liberty's birthday. We saw and toured many of the tall ships present for the parade, as well as numerous museums and every sailing ship we could find during our trip. We ended up visiting 17 cities, and taking well over 500 photos, mostly of rigging and building details for my work.

Since 1988 we have been living in a home we purchased adjacent to the property we bought a few years back. We currently live more or less in the country, near Birchwood, WI. Jane completed her schooling, and is now a Registered Nurse and the Director of Nursing at a Rice Lake nursing home. I have become a house/husband and continue to work at my ship models, writing and working on computerizing model ship plans. I also give demonstrations of my ship-in-bottle work, including a special large-scale model which I put into and take out of a gallon jug, at schools, museums and nursing homes throughout the year.

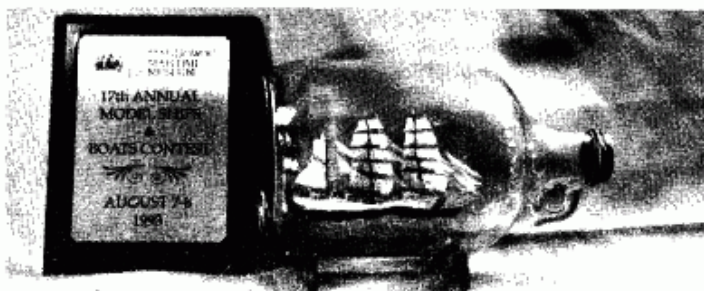
I do have interests besides ship modeling, although what with building the ships and taking care of the housework I don't have the time I would sometimes like to pursue them. I am an avid fisherman, which is part of the reason we like living where we do. I try to get out once a week or so to catch a few meals worth of Walleyes or Crappies. I also have a love of music and have played guitar since I was very young. I have played in a number of bands over the years, and am currently playing in a Rock and Roll band, purely for enjoyment. We specialize in late '60's and early '70's rock music. Besides these interests, I have an avid interest in my computer. I spend a lot of time working to complete plans of my next modeling projects using my computer and the program Autosketch. I also enjoy playing simulation type games on my computer, especially if they involve naval warfare.





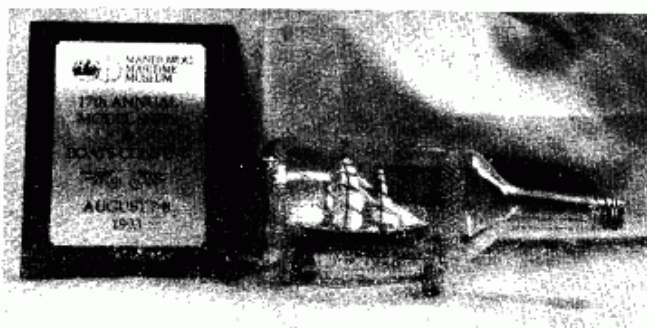
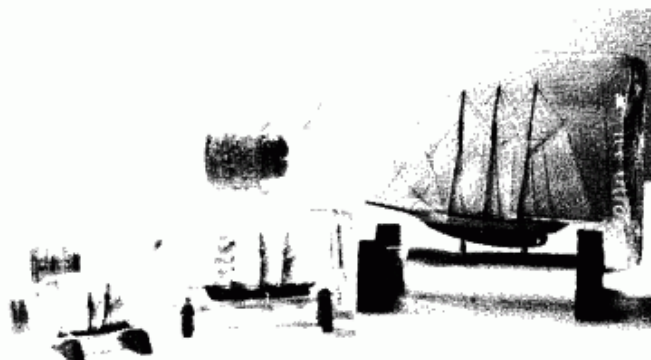
**ALL HANDS ( continued )**

John was a speaker at the " Model Ship Builder Symposium " last August, at the Manitowoc Maritime Museum's Model Ship and Boat Contest, where he spoke on building techniques and hull construction. He covered Ships-in-Bottles in general and gave a demonstration of putting a ship in a bottle, using his demo model.



John's Version  
of USCG Eagle.

Left to Right;  
"Blucnose" in a  
medicine vial.  
"Gazella" in a  
miniature liquor  
bottle.  
"Atlantic" in a  
200ml. Hip Flask.

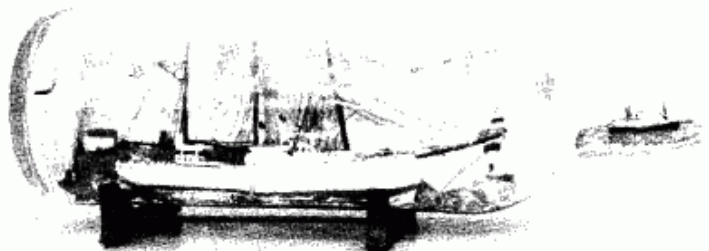


"Flying Cloud"  
the subject of a  
series of articles  
in Model Ship  
Builder Magazine.

## NOTES FROM THE MEMBERSHIP CHAIRMAN

When RUSSELL WRIGHT wrote to ask for membership information he wondered if anyone "out there" makes little cannon. He says that it's so hard to make the wheels turn. Of course there is an obvious answer to that. Anyone know it? If not, see below\*

RUSSELL ROWLEY sent along the accompanying photo of one of JOHN AHERN's models which Russell now has in his collection. He tells me that John learned to build bottled models 50 years ago from an old deep water sailor when he was a Navy Armed Guard serving aboard merchant ships. The old salt who taught John was from Tasmania and was 70 years old at the time. As such, some of his techniques were unique and John's models carry on this tradition. One of the interesting features are the reefed sails on the BEAR OF OAKLAND which are made out of splinters of wood cemented to the spars. Russell mentions that it is a very effective trick that he has not seen elsewhere.



BEAR OF OAKLAND by John Ahern

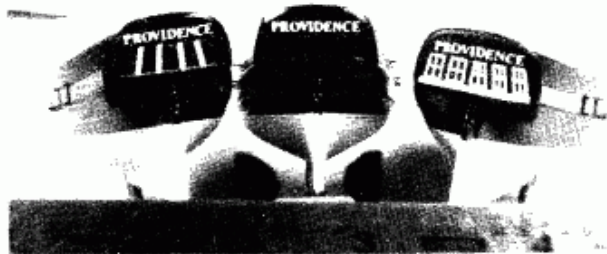
Russell's research ship also made stops at Tarawa and Fiji and he was struck by both the poverty and the lack of opportunity in these two ports. He also noted that the native population was quite skilled with their hands, so he ordered five of my books, two of which will be sent to the library on Tarawa, two to the library at Suva, Fiji and the remaining copy to ANERI ARI who lives on Tarawa and who plans to bottle some of the craft native to the atoll. Russell also enrolled Mister Ari as a member of our Association, so he will be receiving Bottle Shipwright from now on. Russell deserves thanks from all of us for his generosity.

PARKER LENEY sent along some information about the lock-viewing complex on the Welland Canal at St. Catharines, Ontario, Canada. The canal was built to circumvent Niagara Falls and connect Lake Ontario to Lake Erie. There are a total of eight locks, each measuring 859 feet in length by 80 feet wide and the observation platform at lock 3 is an ideal place to watch the action as the ships pass through. There is also an audio-visual presentation, a working model of the canal lift system and the St. Catharines Museum. St. Catharines is about five miles from Niagara Falls, so if you are up that way make the detour. It should be an interesting place to visit.

JOHN FOX III, Birchwood, Wisconsin, who builds and sells his models, and who also writes many articles on his techniques, wrote to say that as a builder who sells his models he can understand why builders might have trouble selling a model which they have worked so hard on. "In my case it's not so hard, as I almost always make more than one S-I-B model at a time of any given ship. I started doing this as insurance, to make sure that at least one of the models will make it to completion. But now I have enough time and effort into the learning process that I almost always finish all the models I start building. This means that I can sell some of them and still leave at least one to hang on to. It also makes sense for me to build more than one model at a time as it is easier and quicker to make the individual parts, i.e. hulls, spars, etc., for a number of models at one time as to make them separately. Also, as I almost always write up my building processes and techniques for magazine articles, having a number of models of the same

ship in the building process at one time makes it easier to take the number of photos I have to take to get the shots I need for the articles.

FRIEDO FLOSSNER of Jena, Germany wrote to apologize for not rejoining the Association as he has a very difficult time understanding and reading English. Nevertheless, he sent along some pictures which show the extremely high quality work that he does. It is a pity we are losing him since he is obviously one terrific ship



Three John Fox III models in various stages of construction



Eine 10-Liter-Flasche beherbergt das größte Buddelschiff von Friedo Flößner, der sich über eine Ausstellungsmöglichkeit für seine 50 verschiedenen Buddelschiffe freuen würde. Foto: Sell

celebrate visits by important ships and occasions in New Zealand history. As to the arrow bottle, Roger notes that the arrows are carved in one piece out of solid Kauru pine, a wood which the Royal Navy collected for spars and other uses. He also notes that the holes piercing the bottle appear to have been made by heat rather than by drilling. Anyone know how that was done?

I received a nice letter from NORM LEVARDSEN informing me that I was not the only S-I-B builder who works standing up (see Bottle Shipwright 1-93, pg. 14). After back surgery to mend two broken disks, Norm's doc said that if he had a job that required either sitting or stand, to chose standing. He now works at modeling on a wooden shotgun shell box mounted on his work table. He says that standing comes naturally now. After the operation he had to eat standing up for three months which got him off to a good start.

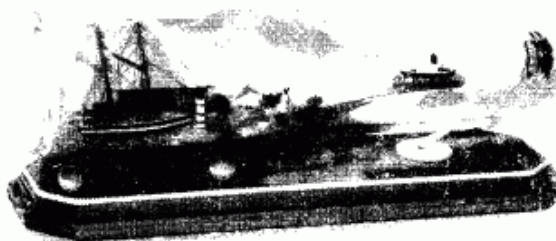
In keeping with the family nautical interests, my daughter, Lauren, was married in September of last year on board the 70 foot motor yacht, Renown, in San Diego Bay. With the first anniversary coming up I spent some time last summer building a model of the ship which went into a nice looking rectangular bottle. Model length was four inches, which I find is a nice length to work in. The hull went in in two halves which were pegged together, deck house next and then the roof canopy which extends aft to provide weather protection. If you look carefully on the aft deck you can see the bride and groom getting hitched by the ships captain in front of the flag. I didn't include myself because I don't think I look that good in a tuxedo.

bottler.

STEVE WILSON of Sacramento, California sent in the enclosed photo of his exceptionally nice work. He also dropped a nice hint, which I have since put to use. He uses pin striping that he buys at the hobby shop for striping on his hulls. Not having a hobby shop handy I went into a local automobile place (Pep Boys) and bought some striping prepared for use on automobile. It is really tough stuff with stickum on the back. Since it is designed to withstand sun, rain, wind and all sorts of rough treatment I figure it will withstand the rigors of sitting on a model in a bottle. I truly thank Steve for that valuable hint.

ROGER CARTER of Plimerton, New Zealand sent the clipping on the following page from a 1984 edition of the Australasian Post. You have to admit that this jug contains one hell of a diorama. Don't know Gilbert Brong, the builder, but he is eligible for membership in the Association.

Roger also sent a photo of a bottle pierced by arrows. This was one of 222 bottled models containing over 300 models constructed by Capt. Bill Rickerts. Capt. Rickerts was skipper of sailing New Zealand Coastal Trader in the early part of this century, and his widow donated the models to the city of Nelson for display in a museum in Founder's Park. The bottles are in all shapes and sizes and house models of both sail and steam, some of which



Steve Wilson's Baltimore Clipper with tug in neck (diorama)

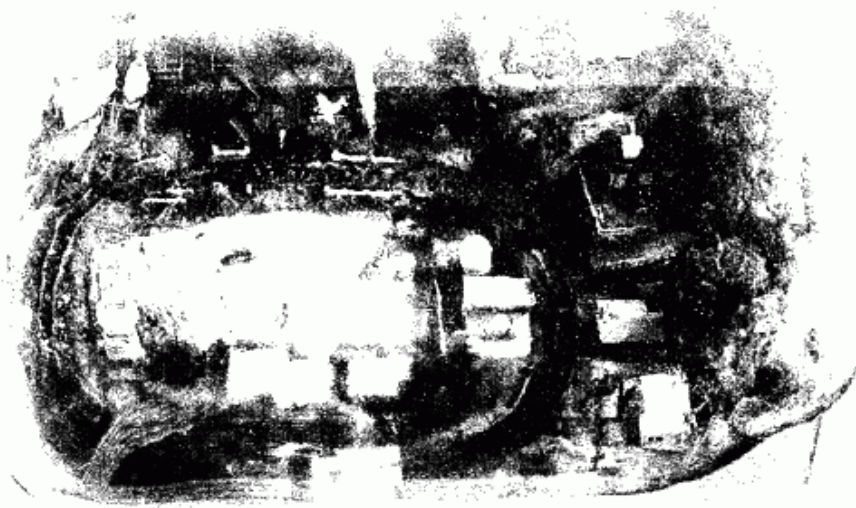
Until next time,

*Don*

Don Hubbard  
Membership Chairman

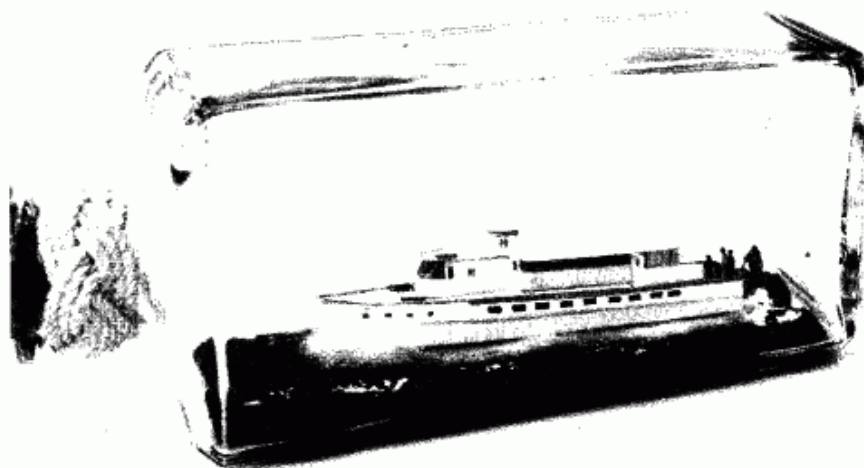
\*Answer to the question: Use the right size ball bearings!





Page 46 — Australasian POST, April 19, 1984

Gilbert Brong's working electric train and related scenery



Don Hubbard's anniversary gift, the San Diego MV RENOWN





## HINTS & TIPS FOR BOTTLE SHIPWRIGHTS.

by Peter Hille

Translation by Barry Young.

Edition 06/93

## Wind & Waves 1

Wave dynamics is an extremely complicated subject. There are so many variables and unknowns that at present we have no definitive models to work from. Yet despite this every self respecting bottle shipwright wants to make the sea look as realistic as possible. Even if it is only in a bottle. Naturally everyone models the sea after their own individual style, and it is not suggested for one minute that this should change. Nor for that matter is it suggested that the way the sea is modelled should be standardized in any way. The aim is simply to explore the elements.

You will find relatively little about the relationship between wind strength and wave height in most libraries. Yet if it is realism you are after the amount of canvas aloft on your model depends very much on these factors. See Matching Sails to Wind Strength.

The figures shown in the table below have been drawn up from a number of sources, and approximate to the conditions on the open sea. The height and form of the waves are affected considerably by the depth of the water. For instance in the shallows, or coastal waters the period, or distance between waves, will be considerably less for the same height of wave, than in the open sea.

Strength Scale Beaufort	Wind Speed			Period Sekunden	Height Meter	Length Meter
	m/s	km/h	nm/h			
5,0	10,7	38,5	20,8	3,8	1,2	20
5,6	12,0	43,8	23,3	5,1	2,2	49
6,0	13,8	49,7	26,8	6,2	3,4	60
6,7	15,5	55,8	30,1	7,3	4,5	80
7,0	17,1	61,6	33,2	8,0	5,7	100
7,5	18,3	74,5	40,2	8,8	6,7	120
8,0	20,7	74,5	40,2	9,5	7,6	140
9,0	24,4	87,8	47,4	10,7	9,4	180
10,0	28,4	102,2	55,2	27,0	11,8	220
11,0	32,6	117,3	63,4	32,0	12,9	260

Table 128/1: WAVE DIMENSIONS

© Hille / Young: Bottleship Handbook - Hints & Tips. Translation by Barry Young  
128-USA

## HINTS & TIPS FOR BOTTLE SHIPWRIGHTS.

by Peter Hille

Translation by Barry Young.

Edition 06/93

## Wind & Waves 2

In practice there are no hard and fast rules that can be applied to wave geometry for wind strengths below 4 and above 11 on the Beaufort Scale.

In the South Atlantic up to about 90% of waves are no more than 2.0 metres high, and very few waves would exceed 3.5 metres. Whereas in the North Atlantic, records show waves of up to 6.0 metres high on an average of 75 days per year. More extreme locations (Cape Horn, or the Antarctic) often have waves of up to 25 metres in height; and in the North East Atlantic waves of 18.5 metres can be encountered. The maximum wave height, according to the experts, is about 35 metres.

As a rule the ship is built to fit a particular bottle, and this often results in nonstandard scales being used. What with this and the artistic licence to set it in any imaginable situation, the table above is intended to provide enough information to match the scale of the waves to the scale of the model.

The table below gives typical scale dimensions, for the sort of scales that we model to, for average waves of 2.0 metres in height.

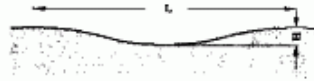


Fig. 128/1: WAVE FORM

	1 : 500	1 : 750
<b>Height</b> mm	4,0	2,6
<b>Length</b> mm	80	50

Table 128/2:  
SCALE WAVES

### See:

Matching Sails to Wind Strength  
Sea Conditions

**HINTS & TIPS FOR BOTTLE SHIPWRIGHTS.**  
by Peter Hille  
Translation by Barry Young.

Edition 06/93

## Wind & Waves 3

### Wind Verses Waves:

Wind Strength	Sea Conditions
0	The surface of the sea is like a mirror.
1	Ripples with the appearance of fish scales.
2	Wavelets still very small, but more pronounced - crests have a glassy appearance.
3	Larger wavelets - the occasional crest breaking, foam has a glassy appearance.
4	Small waves becoming longer - some white horses.
5	Moderate waves becoming noticeably longer - white horses occurring frequently.
6	Large waves with white foam crests begin to form.
7	The sea begins to pile up. Foam from breaking waves is blown in streaks to leeward.
8	Waves now up to 8 metres high - crests break into spindrift, and foam is driven in broad streaks before the wind.
9	High waves with dense streaks of foam driven by the wind - crests tumble over and crash down.
10	Very high waves with long overhanging crests - waves crash violently, and the surface of the sea takes on a white appearance. Foam driven by the wind in dense streaks.
11	Exceptionally high waves - foam and froth covers the surface of the sea, the air is filled with spray, troughs of the waves are deep enough to hide small to medium size vessels from sight.
12	Giant waves - the air is completely filled with foam and spray.



JOHN M. SPINK of Greenwell Springs, Louisiana and a volunteer at  
USS KIDD & Nautical Center sent in the following photo's.



A display of SIB's at the USS KIDD & Nautical Center in Baton Rouge, Louisiana. Photo's courtesy of John M. Spink.



## THE SHIPS IN BOTTLES ASSOCIATION OF AMERICA

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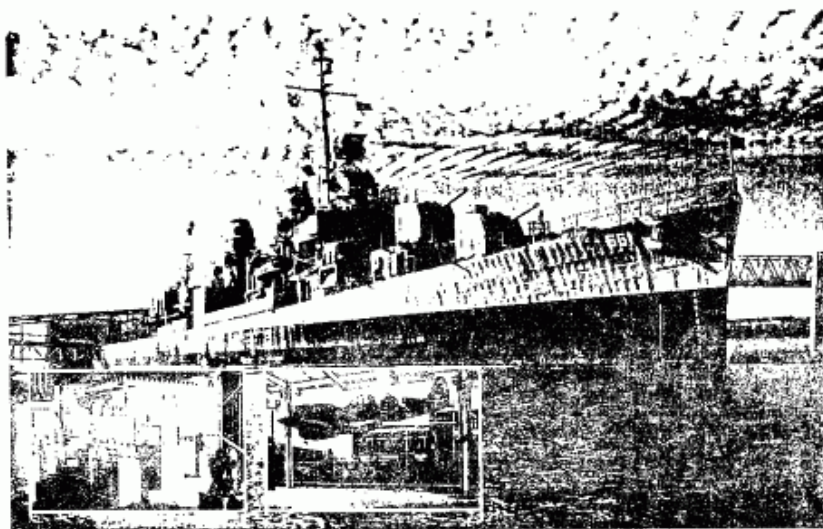
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# PLAN TO VISIT A WWII HERO



"It's August 1, 1945. Hunter's Point Naval Shipyard. I've got a few days shore leave while the USS Kidd, my 2,050-ton Fletcher class destroyer, completes repairs.

"Listen, the Kidd's been a darn good assignment. We've earned four battle stars in nine major engagements: Wake Island, Rabaul, the Gilbert & Marshall Islands, Bougainville, Atape, Hollandia, Guam, the Philippines and Okinawa. More Japanese Zeros than you could shake a stick at. Chasing down enemy subs. The camaraderie that good men share in the face of a common enemy.

"It finally happened at Okinawa. In the most intense anti-aircraft battle in history, a lone Kamikaze broke through our air defenses and crashed directly into the Kidd. Thirty-eight men died. Fifty-two were wounded. Somehow the Kidd brought us home.

"Sure, she's going out again.

Scuttlebutt says we're invading Japan. This could make Okinawa look like a Sunday picnic...but we'll be ready.

"You'd like to come aboard?

"Sure. But listen, don't leave without checking out the Nautical Museum. You'll find a full-scale replica of the gun deck of the U.S.S. Constitution ('Old Ironsides,') a tribute to General Chennault's 'Flying Tigers' that includes a fully restored P-40 fighter, more than \$3 million in ship models from Lord Nelson's flagship to the nuclear submarine U.S.S. Baton Rouge, the Kidd exhibition room, the Flying Tiger Cafe, and the Memorial Plaza with its eternal flame and inscribed names of more than 7,000 Louisianians who died in service to our country.

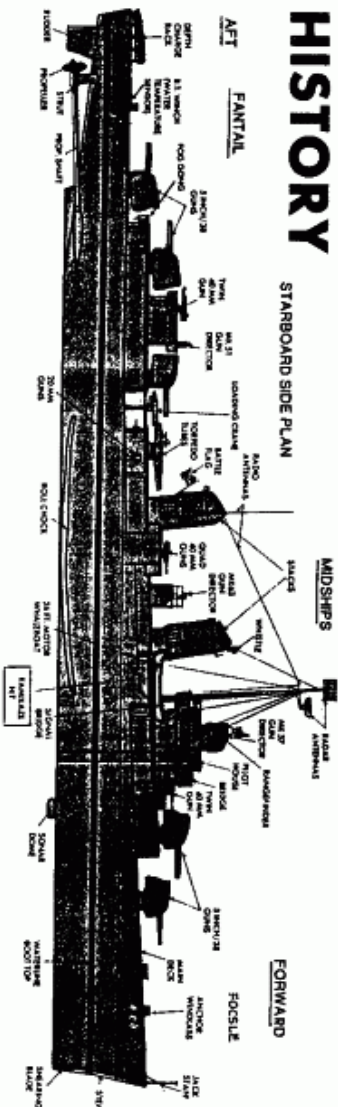
"Treat the Kidd like a lady. We've got a very important date with the Emperor of Japan... and I don't want to miss it."

**USS KIDD**  
& Nautical Center

HISTORIC WARSHIP & NAUTICAL CENTER AT GOVERNMENT ST. & THE MISSISSIPPI RIVER  
OPEN 9:00 A.M. TO 5:00 P.M. DAILY • (504) 342-1942 • ADMISSION CHARGED

# U.S.S. KIDD HISTORY

STARBOARD SIDE PLAN



**WELCOME ABOARD THE USS KIDD.** Walk the deck of one of America's most famous fighting ships.

The 2,050-ton Fletcher class destroyer was the backbone of the U.S. destroyer force in World War II. Respected by all crews for her versatility, she was equipped to attack surface vessels of all sizes, as well as submarines and aircraft. She provided vital firepower for shore invasion and all of her equipment is there for your inspection, within her 375-foot length.

Authentically restored, the USS Kidd is the only ship now on exhibit in her wartime camouflage paint, "Measure 22," used for the invasion of Japan. The combat colors caused the ship to blend with the sky above the horizon and the sea below.

The Kidd was launched 28 February 1943. Her missions in World War II brought her to Wake Island, Rapaui, the Gilbert and Marshall Islands and landings on Bougainville, Alupia, Hollandia and Guam. She also participated in the invasion of the Philippines.

The Kidd was part of an air defense screen on Okinawa on April 11, 1945, attempting to cope with furious Kamikaze attacks. A lone enemy plane penetrated the outer air defenses and despite being hit, crashed into the Kidd, killing 38 crewmen and wounding 53.

She earned 4 battle stars across the Pacific and at Okinawa survived the most intense, anti-

air warfare environment in history, one in which numerous other ships were sunk and some 5,000 sailors perished.

The Kidd continued to serve for nearly 20 years. She earned four more battle stars in the Korean conflict and joined task forces dispatched to respond to the Berlin Crisis.

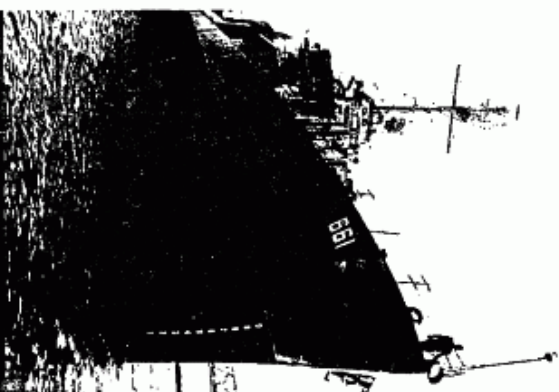
She was sent to the mothball fleet in Philadelphia in 1964.

The USS Kidd was named after rear Admiral Isaac C. Kidd Sr. who was killed aboard his flagship, the Arizona, during the surprise attack at Pearl Harbor. He was posthumously awarded the Medal of Honor for bravery. The Battleship Arizona was subsequently made into a memorial where she lay at Pearl Harbor.

In addition to exploring the compartments on the interior of the Kidd, you may also tour the exterior of this famous ship. The unique dock of the Kidd is the only one of its kind in the world. It allows the ship to be exhibited completely out of the water when the Mississippi River is in its low stages.

From August through November, you can

# U.S.S.- KIDD



**Welcome Aboard**  
Baton Rouge, Louisiana

The destroyer had its origin in the late 18th century with the development of the first self propelled torpedo. Navies quickly developed small fast torpedo boats, designed to attack and sink larger battleships and cruisers. As a counter against torpedo boats, navies built a slightly larger ship, armed with torpedoes and heavier guns. These 500 ton ships were known as torpedo boat destroyers. World War I showed these ships well suited to protecting larger ships against surface, submarine and air attack. Also, they proved more effective offensively than torpedo boats, and assumed the attack role. By the end of World War I, they were widely known destroyers.

The USS Kidd represents destroyer development in World War II. She is one of the last survivors of the 175 Fletcher class Destroyers built between 1942 and 1944. The largest number built to a single design. They were considered one of the best destroyers of the period.

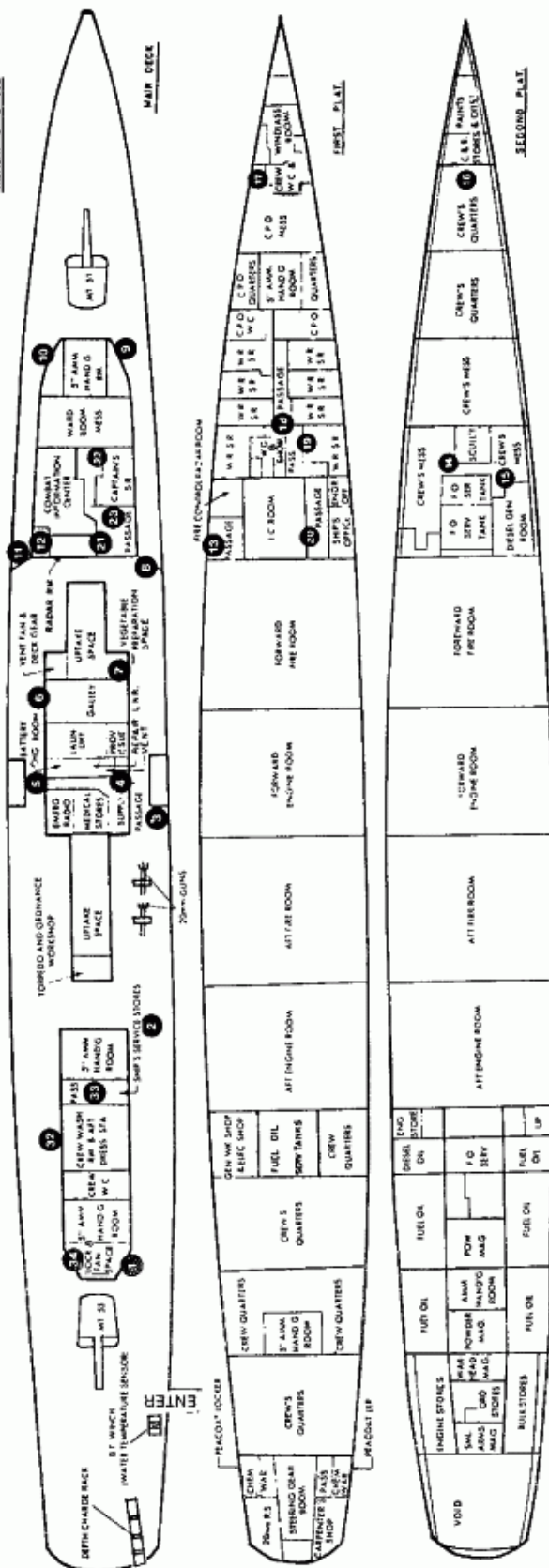
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A series of numbered arrows, indicated by the circled numbers on this plan, have been provided to guide visitors through the ship. Following the arrows will enable visitors to see all parts of the ship open to the public.



point of discussion when it came to the new book, *Globalization: The Real Story*, published by the Center for Global Policy Studies. "There is a lot of talk about globalization," says the author, "but not much about the impact of globalization on the world's poor. This book is a critical look at the impact of globalization on the world's poor. It is a book that should be read by everyone who is interested in the world's poor." The book is a critical look at the impact of globalization on the world's poor. It is a book that should be read by everyone who is interested in the world's poor.

[illegible]

UNIT 10: THE 1950S, pp. 118-123. CAUTION: you must read the whole page of 123. The last line reads "The 1950s were a time of great change in the United States." This is the only line on the page that is not underlined. The rest of the page is underlined. The page number 123 is at the bottom right of the page.

[illegible]



Ray Handwerker  
5075 Freeport Dr .  
Springhill, Fla. 34606.

PLEASE COMPLETE AND RETURN THIS FORM BY MARCH 1,1994.

Will you be attending the Ships-in-bottles Association of America's ,  
4th Conference to be held June 23 thru 26,1994 at the Ships of the Sea  
Museum in Savannah , Georgia. Yes\_\_\_\_? No\_\_\_\_?

If so how many will be in your party ? \_\_\_\_\_

Would you bring some of your models as a show and tell type of ice  
breaker ? Yes\_\_\_\_\_ No\_\_\_\_\_

If yes , how many ? \_\_\_\_\_

Would you be interested in leaving one or more of your models on display  
in the museum for a short period after the Conference , if the museum  
would take responsibility for them and see to returning them to you in  
there original condition ? Yes\_\_\_\_\_ No\_\_\_\_\_

Would you be interested in a model competition for the members ?  
Yes\_\_\_\_\_ No\_\_\_\_\_

Would you be able to assist with a demonstration of some part of bottling  
, for the members \_\_\_\_\_ Yes\_\_\_\_\_ No\_\_\_\_\_  
for the public \_\_\_\_\_ Yes\_\_\_\_\_ No\_\_\_\_\_

Are you interested in attending the reception ? Yes\_\_\_\_\_ No\_\_\_\_\_  
Number attending \_\_\_\_\_

Are you interested in attending the river cruise/banquet ? Yes\_\_ No\_\_\_

How will you be traveling ? Driving \_\_\_\_ Flying \_\_\_\_\_ Other \_\_\_\_\_  
What topics would you like to see covered at this Convention ?

Do you have any questions comments / remarks ?-

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